Index to Volume LI

ALLENTUCK, MARCIA, review of W. K. Wimsatt, *The Portraits of Alexander Pope*, 400–402

AMES, WINSLOW, review of *Great Drawings of the Louvre Museum*, 3 vols.: R. Bacou, *The German, Flemish, and Dutch Drawings*; M. Sérullaz, *The French Drawings*; R. Bacou, *The Italian Drawings*, 406–408

BACOU, ROSELINE, *Great Drawings of the Louvre Museum*: I, *The German, Flemish, and Dutch Drawings*, II, *The Italian Drawings*, reviewed by W. Ames, 406–408

BARCHAM, WILLIAM, review of G. Briganti, *Gaspar van Wittel, e l'origine della veduta settecentesca*, 189–193

BARNES, CARL F., JR., *Brunet's Romanesque Capital*, 161–163; review of L. F. Salzman, *Building in England down to 1450: A Documentary History*, 303–304

BECATTI, GIOVANNI, *The Art of Ancient Greece and Rome: From the Rise of Greece to the Fall of Rome*, reviewed by G. M. A. Hanfmann, 392–393

BERTELLI, CARLO, review of C. Mango, *Materials for the Study of the Mosaics of St. Sophia at Istanbul*, 293–294

BIAŁOSTOCKI, JAN, *Stil und Ikonographie: Studien zur Kunstwissenschaft*, reviewed by J. Montagu, 197–198

BLOOM, KATHRYN, *Lorenzo Ghiberti's Space in Relief: Method and Theory*, 164–169

BOIME, ALBERT, *Thomas Couture and the Evolution of Painting in Nineteenth-Century France*, 48–56

BOWNESS, ALAN, *Contemporary British Painting*, reviewed by W. C. Lipke, 402–403

BRIGANTI, GIULIANO, *Gaspar van Wittel, e l'origine della veduta settecentesca*, reviewed by W. Barcham, 189–193

BROWN, CLIFFORD M., *"Una Testa de Platone Antica con la Punta dil Naso di Cera": Unpublished Negotiations between Isabella d'Este and Niccolò and Giovanni Bellini*, 372–377

BURCHARD, JOHN E., review of D. Fraser, *Village Planning in the Primitive World*; P. Lampl, *Cities and Planning in the Ancient Near East*; J. Hardoy, *Urban Planning in Pre-Columbian America*; H. Saalman, *Medieval Cities*, 404–406

CASOTTI, MARIA W., *Il Vignola*, reviewed by T. K. Kitao, 400

CHEVREUL, M. E., *The Principles of Harmony and Contrast of Colors and Their Applications to the Arts* (intro. and notes by F. Birren), reviewed by K. Crown, 408–409

CROWN, KEITH, review of M. E. Chevreul, *The Principles of Harmony and Contrast of Colors and Their Applications to the Arts* (intro. and notes by F. Birren), 408–409

CUTLER, ANTHONY, *Garda, Källunge, and the Byzantine Tradition on Gotland*, 257–266

CUTTLER, CHARLES D., *Bosch and the* Narrenschiff: *A Problem in Relationships*, 272–276

DE CASO, JACQUES, *Girodet* (exhibition review), 85–88

D'HULST, R.-A., *Jordaens* (exhibition review) 378–388

DIDEROT, *Salons*, IV (ed. J. Seznec), reviewed by H. Dieckmann, 307–308

DIECKMANN, HERBERT, review of Diderot, *Salons*, IV (ed. J. Seznec), 307–308

DI GADDO, BEATO, *Le fontane di Roma*, reviewed by N. Miller, 96–98

DODD, ERICA CRUIKSHANK, *On the Origins of Medieval* Dinanderie: *The Equestrian Statue in Islam*, 220–232

EATON, LEONARD K., review of W. Hawkins Ferry, *The Buildings of Detroit: A History*, 403–404

EDGERTON, SAMUEL Y., JR., review of M. H. Pirenne, *Vision and the Eye*; J. J. Gibson, *The Senses Considered as Perceptual Systems*, 310–311; review of J. Spencer, *Leon Battista Alberti; On Painting*, 397–399

EGBERT, VIRGINIA WYLIE, *The Mediaeval Artist at Work*, reviewed by M. S. Frinta, 292–293

EHRESMANN, DONALD L. AND JULIA M., *Augsburg Baroque* (exhibition review), 81–83

EISLER, COLIN, *The Golden Christ of Cortona and the Man of Sorrows in Italy, Part One*, 107–118, *Part Two*, 233–246; review of S. Ringbom, *Icon to Narrative: The Rise of the Dramatic Close-up in Fifteenth-Century Devotional Painting*, 186–188

FAHY, EVERETT, *The Earliest Works of Fra Bartolommeo*, 142–154

FERRY, W. HAWKINS, *The Buildings of Detroit: A History*, reviewed by L. Eaton, 403–404

FRASER, DOUGLAS, *Village Planning in the Primitive World*, reviewed by J. Burchard, 404–406

FRIEDLAENDER, WALTER, *Nicolas Poussin: A New Approach*, reviewed by R. W. Lee, 298–303

FRINTA, MOJMÍR S., review of V. W. Egbert, *The Mediaeval Artist at Work*, 292–293

GIBSON, JAMES J., *The Senses Considered as Perceptual Systems*, reviewed by S. Y. Edgerton, Jr., 310–311

GOMBRICH, E. H., *Norm and Form: Studies in the Art of the Renaissance*, reviewed by S. Howard, 184–186

GOMEZ-MORENO, CARMEN, WITH E. JONES, A. WHEELOCK, JR., M. MEISS, *A Sienese* St. Dominic *Modernized Twice in the Thirteenth Century*, 363–367

GOUKOVSKJ, M. A., *A Representation of the* Profanation of the Host: *A Puzzling Painting in the Hermitage and Its Possible Author*, 170–173

GUTMANN, JOSEPH, review of C-O. Nordström, *The Duke of Alba's Castilian Bible: A Study of the Rabbinical Features of the Miniatures*, 91–96

HANFMANN, GEORGE M. A., review of G. Becatti, *The Art of Ancient Greece and Rome: From the Rise of Greece to the Fall of Rome*, 392–393

HARDOY, JORGE, *Urban Planning in Pre-Columbian America*, reviewed by J. Burchard, 404–406

HARRIS, TOMÁS, *Goya: Engravings and Lithographs*, reviewed by J. Sloane, 193–194

HAWES, LOUIS, *British Romanticism* (exhibition review), 88–90

HENDERSON, GEORGE, *European Gothic* (exhibition review), 75–81

HENDRICKS, GORDON, *Thomas Eakins's* Gross Clinic, 57–64

HOWARD, SEYMOUR, review of E. H. Gombrich, *Norm and Form: Studies in the Art of the Renaissance*, 184–186

HUSSEY, CHRISTOPHER, *English Gardens and Landscapes 1700–1750*, reviewed by G. B. Tatum, 304–307

HUTH, HANS, review of *Der frühe Realismus in Deutschland 1800–1850*, 98–99; review of G. F. Koch, *Die Kunstaustellung. Ihre Geschichte von den Anfängen bis zum Ausgang des 18. Jahrhunderts*, 198–199; review of H. Kreisel, *Die Kunst des deutschen Möbels*: I, *Von den Anfängen biz zum Hochbarock*, 308–310

JONES, ELIZABETH H., WITH C. GOMEZ-MORENO, A. WHEELOCK, JR., M. MEISS, *A Sienese* St. Dominic

Modernized Twice in the Thirteenth Century, 363–367

KEMP, MARTIN, *J-L. David and the Prelude to a Moral Victory for Sparta*, 178–183

KITAO, TIMOTHY KAORI, review of M. W. Casotti, *Il Vignola*, 400

KITZINGER, ERNST, review of *Der Stuttgarter Bilderpsalter*, 393–397

KOCH, GEORG FRIEDRICH, *Die Kunstaustellung. Ihre Geschichte von den Anfängen bis zum Ausgang des 18. Jahrhunderts*, reviewed by H. Huth, 198–199

KOSEGARTEN, A., WITH P. TIGLER (EDS.), *Festschrift Ulrich Middeldorf*, 91

KRAUS, HENRY, *The Living Theatre of Medieval Art*, reviewed by T. W. Lyman, 290–292

KREISEL, HEINRICH, *Die Kunst des deutschen Möbels, I, Von den Anfängen bis zum Hochbarock*, reviewed by H. Huth, 308–310

KULTZEN, ROLF, *Seicento Painting in Friuli* (exhibition review), 389–391

LAMPL, PAUL, *Cities and Planning in the Ancient Near East*, reviewed by J. Burchard, 404–406

LAVIN, MARILYN ARONBERG, *Piero della Francesca's Montefeltro Altarpiece: A Pledge of Fidelity*, 367–371

LEE, RENSSELAER W., review of W. Friedlaender, *Nicolas Poussin, A New Approach*, 298–303

LEWIS, SUZANNE, *The Latin Iconography of the Single-Naved Cruciform Basilica Apostolorum in Milan*, 205–219

LIPKE, WILLIAM C., review of A. Bowness, *Contemporary British Painting*, 402–403

LYMAN, THOMAS W., review of H. Kraus, *The Living Theatre of Medieval Art*, 290–292

MC ANDREW, JOHN, *Sant'Andrea della Certosa*, 15–28

MALLORY, MICHAEL, *A Lost* Madonna del Latte *by Ambrogio Lorenzetti*, 41–47

MANGO, CYRIL, *Materials for the Study of the Mosaics of St. Sophia at Istanbul*, reviewed by C. Bertelli, 293–294

MEISS, MILLARD, WITH C. GOMEZ-MORENO, E. JONES, A. WHEELOCK, *A Sienese* St. Dominic *Modernized Twice in the Thirteenth Century*, 363–367

MELLENCAMP, EMMA H., *A Note on the Costume of Titian's* Flora, 174–177

MIDDELDORF, U., *Festschrift Ulrich Middeldorf*, eds. A. Kosegarten, P. Tigler, reviewed by J. Sloane, 91

MILLER, NAOMI, review of H. V. Morton, *The Waters of Rome*, B. Di Gaddo, *Le fontane di Roma*, 96–98

MINOTT, CHARLES ILSLEY, *The Theme of the Mérode Altarpiece*, 267–271

MOAKLEY, GERTRUDE, *The Tarot Cards Painted by Bonifacio Bembo for the Visconti-Sforza Family: An Iconographic and Historical Study*, reviewed by K. Steinitz, 188–189

MONTAGU, JENNIFER, review of D. Redig de Campos, *Raffaello nelle Stanze*, 189; review of J. Białostocki, *Stil und Ikonographie: Studien zur Kunstwissenschaft*, 197–198

MORTON, H. V., *The Waters of Rome*, reviewed by N. Miller, 96–98

NEUMEYER, ALFRED, review of R. Zeitler et al., *Die Kunst des 19. Jahrhunderts*, 194–197

NORDSTRÖM, CARL-OTTO, *The Duke of Alba's Castilian Bible: A Study of the Rabbinical Features of the Miniatures*, reviewed by J. Gutmann, 91–96

PAOLETTI, JOHN T., review of C. Seymour, Jr., *Michelangelo's David: A Search for Identity*, 294–297

PEVSNER, N., letter to the editor, 101

PINCUS, DEBRA DIENSTFREY, *A Hand by Antonio Rizzo and the Double Caritas Scheme of the Tron Tomb*, 247–256

PIRENNE, M. H., *Vision and the Eye*, reviewed by S. Y. Edgerton, Jr., 310–311

POMMER, RICHARD, letter to the editor, 101

POSNER, DONALD, review of R. Roli, *I fregi centesi del Guercino*, 297–298

PROSKE, BEATRICE G., *Juan Martínez Montañés*, reviewed by H. Wethey, 399–400

RASPI SERRA, JOSELITA, *English Decorative Sculpture of the Early Twelfth Century and the Como-Pavian Tradition*, 352–362

REDIG DE CAMPOS, DIOCLECIO, *Raffaello nelle Stanze*, reviewed by J. Montagu, 189

REFF, THEODORE, *More Unpublished Letters of Degas*, 281–289

REYNOLDS, GRAHAM, *Victorian Painting*, reviewed by J. Sloane, 99–100

RINGBOM, SIXTEN, *Icon to Narrative: The Rise of the Dramatic Close-up in Fifteenth-Century Devotional Painting*, reviewed by C. Eisler, 186–188

ROLI, RENATO, *I fregi centesi del Guercino*, reviewed by D. Posner, 297–298

ROSAND, DAVID, *Rubens's Munich* Lion Hunt: *Its Sources and Significance*, 29–40

RÖTTGEN, STEFFI, letter to the editor, 101

ROWLAND, BENJAMIN, JR., review of M. Sullivan, *The Birth of Landscape Painting in China*, 393

SAALMAN, HOWARD, *Medieval Cities*, reviewed by J. Burchard, 404–406

SALZMAN, L. F., *Building in England down to 1450: A Documentary History*, reviewed by C. Barnes, Jr., 303–304

SCHULZ, ANNE MARKHAM, *The Tomb of Giovanni Chellini at San Miniato al Tedesco*, 317–332

SEIFERTH, WOLFGANG, *Synagogue und Kirche im Mittelalter*, reviewed by J. Shapley, 184

SÉRULLAZ, MAURICE, *Great Drawings of the Louvre Museum: II, The French Drawings*, reviewed by W. Ames, 406–408

SEYMOUR, CHARLES, JR., *Michelangelo's David: A Search for Identity*, reviewed by J. T. Paoletti, 294–297

SEZNEC, JEAN (ed.), Diderot, *Salons*, IV, reviewed by H. Dieckmann, 307–308

SHAPLEY, JOHN, review of W. Seiferth, *Synagogue und Kirche im Mittelalter*, 184

SHEPPARD, CARL D., *Byzantine Carved Marble Slabs*, 65–71

SLOANE, JOSEPH C., review of *Festschrift Ulrich Middeldorf*, eds. A. Kosegarten, P. Tigler, 91; review of G. Reynolds, *Victorian Painting*, 99–100; review of T. Harris, *Goya: Engravings and Lithographs*, 193–194

SPEAR, ATHENA TACHA, letter to the editor, 410

SPENCER, JOHN R., *Leon Battista Alberti; On Painting*, reviewed by S. Y. Edgerton, Jr., 397–399

STEINBERG, LEO, letter to the editor, 410–412

STEINITZ, KATE T., review of G. Moakley, *The Tarot Cards Painted by Bonifacio Bembo for the Visconti-Sforza Family: An Iconographic and Historical Study*, 188–189

SULLIVAN, MICHAEL, *The Birth of Landscape Painting in China*, reviewed by B. Rowland, Jr., 393

TATUM, GEORGE B., review of C. Hussey, *English Gardens and Landscapes 1700–1750*, 304–307

TIGLER, P., WITH A. KOSEGARTEN (EDS.), *Festschrift Ulrich Middeldorf*, reviewed by J. Sloane, 91

VAN SCHAAK, ERIC, *An Unpublished Letter by Francesco Albani*, 72–74

VOGEL, LISE, *Circus Race Scenes in the Early Roman Empire*, 155–160

WALCH, PETER, *Angelica Kauffman and Her Contemporaries* (exhibition review), 83–85

WEISBERG, GABRIEL P., *Félix Bracquemond and Japanese Influence in Ceramic Decoration*, 277–280

WETHEY, HAROLD E., review of B. G. Proske, *Juan Martínez Montañés*, 399–400

WHEELOCK, ARTHUR K., JR., WITH C. GOMEZ-MORENO, E. JONES, M. MEISS, *A Sienese* St. *Dominic Modernized Twice in the Thirteenth Century*, 363–367

WHITE, BARBARA EHRLICH, *Renoir's Trip to Italy*, 333–351

WHITE, JOHN, *Donatello's High Altar in the Santo at Padua, Part One: The Documents and Their Implications, 1–14; Part Two: The Reconstruction*, 119–141; letter to the editor, 412

WIMSATT, WILLIAM KURTZ, *The Portraits of Alexander Pope*, reviewed by M. Allentuck, 400–402

ZEITLER, RUDOLF, ET AL., *Die Kunst des 19. Jahrhunderts*, reviewed by A. Neumeyer, 194–197

AMERICAN

EATON, LEONARD K., review of W. Hawkins Ferry, The Buildings of Detroit: A History, 403–404

HENDRICKS, GORDON, *Thomas Eakins's* Gross Clinic, 57–64

ANCIENT

BURCHARD, JOHN E., review of D. Fraser, *Village Planning in the Primitive World*; P. Lampl, *Cities and Planning in the Ancient Near East*, 404–406

HANFMANN, GEORGE M. A., review of G. Becatti, *The Art of Ancient Greece and Rome: From the Rise of Greece to the Fall of Rome*, 392–393

EARLY CHRISTIAN AND BYZANTINE

BERTELLI, CARLO, review of C. Mango, *Materials for the Study of the Mosaics of St. Sophia at Istanbul*, 293–294

CUTLER, ANTHONY, *Garda, Källunge, and the Byzantine Tradition on Gotland*, 257–266

LEWIS, SUZANNE, *The Latin Iconography of the Single-Naved Cruciform Basilica Apostolorum in Milan*, 205–219

SHEPPARD, CARL D., *Byzantine Carved Marble Slabs*, 65–71

FAR EASTERN

ROWLAND, BENJAMIN, JR., review of M. Sullivan, *The Birth of Landscape Painting in China*, 393

GENERAL

AMES, WINSLOW, review of *Great Drawings of the Louvre Museum*, 3 vols.: R. Bacou, *The German, Flemish, and Dutch Drawings*; M. Sérullaz, *The French Drawings*; R. Bacou, *The Italian Drawings*, 406–408

CROWN, KEITH, review of M. E. Chevreul, *The Principles of Harmony and Contrast of Colors and Their Applications to the Arts* (intro. and notes by F. Birren), 408–409

EDGERTON, SAMUEL Y., JR., review of M. H. Pirenne, *Vision and the Eye*; J. J. Gibson, *The Senses Considered as Perceptual Systems*, 310–311

HUTH, HANS, review of G. F. Koch, *Die Kunstausstellung. Ihre Geschichte von den Anfängen bis zum Ausgang des 18. Jahrhunderts*, 198–199; review of H. Kreisel, *Die Kunst des deutschen Möbels: I, Von den Anfängen bis zum Hochbarock*, 308–310

MILLER, NAOMI, review of H. V. Norton, *The Waters of Rome*; B. Di Gaddo, *Le fontane di Roma*, 96–98

MONTAGU, JENNIFER, review of J. Białostocki, *Stil und Ikonographie: Studien zur Kunstwissenschaft*, 197–198

SLOANE, JOSEPH C. review of *Festschrift Ulrich Middeldorf*, eds. A. Kosegarten, P. Tigler, 91

MEDIEVAL

BARNES, CARL F., JR., *Brunet's Romanesque Capital*, 161–163; review of L. F. Salzman, *Building in England down to 1450: A Documentary History*, 303–304

BURCHARD, JOHN E., review of H. Saalman, *Medieval Cities*, 404–406

DODD, ERICA CRUIKSHANK, *On the Origins of Medieval* Dinanderie: *The Equestrian Statue in Islam*, 220–232

FRINTA, MOJMÍR S., review of V. W. Egbert, *The Medieval Artist at Work*, 292–293

GOMEZ-MORENO, CARMEN, WITH ELIZABETH H. JONES, ARTHUR K. WHEELOCK, JR., MILLARD MEISS, *A Sienese* St. Dominic *Modernized Twice in the Thirteenth Century*, 363–367

GUTMANN, JOSEPH, review of C-O, Nordström, *The Duke of Alba's Castilian Bible: A Study of the Rabbinical Features of the Miniatures*, 91–96

HENDERSON, GEORGE, *European Gothic* (exhibition review), 75–81

KITZINGER, ERNST, review of *Der Stuttgarter Bilderpsalter*, 393–397

LYMAN, THOMAS W., review of H. Kraus, *The Living Theatre of Medieval Art*, 290–292

PEVSNER, N., letter to the editor, 101

RASPI SERRA, JOSELITA, *English Decorative Sculpture of the Early Twelfth Century and the Como-Pavian Tradition*, 352–362

SHAPLEY, JOHN, review of W. Seiferth, *Synagogue und Kirche im Mittelalter*, 184

NINETEENTH- AND TWENTIETH-CENTURY

BOIME, ALBERT, *Thomas Couture and the Evolution of Painting in Nineteenth-Century France*, 48–56

DE CASO, JACQUES, *Girodet* (exhibition review), 85–88

HAWES, LOUIS, *British Romanticism* (exhibition review), 88–90

HUTH, HANS, review of *Der frühe Realismus in Deutschland 1800–1850*, 98–99

KEMP, MARTIN, *J-L. David and the Prelude to a Moral Victory for Sparta*, 178–183

LIPKE, WILLIAM C., review of A. Bowness, *Contemporary British Painting*, 402–403

NEUMEYER, ALFRED, review of R. Zeitler et al., *Die Kunst des 19. Jahrhunderts*, 194–197

REFF, THEODORE, *More Unpublished Letters of Degas*, 281–289

SLOANE, JOSEPH C., review of G. Reynolds, *Victorian Painting*, 99–100; review of T. Harris, *Goya: Engravings and Lithographs*, 193–194

WEISBERG, GABRIEL P., *Félix Bracquemond and Japanese Influence in Ceramic Decoration*, 277–280

WHITE, BARBARA EHRLICH, *Renoir's Trip to Italy*, 333–351

PRIMITIVE

BURCHARD, JOHN E., review of D. Fraser, *Village Planning in the Primitive World*; J. Hardoy, *Urban Planning in Pre-Columbian America*, 404–406

RENAISSANCE

BLOOM, KATHRYN, *Lorenzo Ghiberti's Space in Relief: Method and Theory*, 164–169

BROWN, CLIFFORD M., *"Una Testa de Platone Antica con la Punta dil Naso di Cera": Unpublished Negotiations between Isabella d'Este and Niccolò and Giovanni Bellini*, 372–377

CUTTLER, CHARLES D., *Bosch and the* Narrenschiff: *A Problem in Relationships*, 272–276

EDGERTON, SAMUEL Y., JR., review of J. Spencer, *Leon Battista Alberti; On Painting*, 397–399

EISLER, COLIN, *The Golden Christ of Cortona and the Man of Sorrows in Italy, Part One*, 107–118; *Part Two*, 233–246; review of S. Ringbom, *Icon to Narrative: The Rise of the Dramatic Close-up in Fifteenth-Century Devotional Painting*, 186–188

FAHY, EVERETT, *The Earliest Works of Fra Bartolommeo*, 142–154

GOUKOVSKJ, M. A., *A Representation of the* Profanation of the Host: *A Puzzling Painting in the Hemitage and Its Possible Author*, 170–173

HOWARD, SEYMOUR, review of E. H. Gombrich, *Norm and Form: Studies in the Art of the Renaissance*, 184–186

KITAO, TIMOTHY KAORI, review of M. W. Casotti, *Il Vignola*, 400

LAVIN, MARILYN ARONBERG, *Piero della Francesca's Montefeltro Altarpiece: A Pledge of Fidelity*, 367–371

MC ANDREW, JOHN, *Sant'Andrea della Certosa*, 15–28

MALLORY, MICHAEL, *A Lost* Madonna del Latte *by Ambrogio Lorenzetti*, 41–47

MELLENCAMP, EMMA H., *A Note on the Costume of Titian's* Flora, 174–177

MINOTT, CHARLES ILSLEY, *The Theme of the Mérode Altarpiece*, 267–271

MONTAGU, JENNIFER, review of D. Redig de Campos, *Raffaello nelle Stanze*, 189

PAOLETTI, JOHN T., review of C. Seymour, Jr., *Michelangelo's David: A Search for Identity*, 294–297

PINCUS, DEBRA DIENSTFREY, *A Hand by Antonio Rizzo and the Double Caritas Scheme of the Tron Tomb*, 247–256

SCHULZ, ANNE MARKHAM, *The Tomb of Giovanni Chellini at San Miniato al Tedesco*, 317–332

SPEAR, ATHENA TACHA, letter to the editor, 410

STEINBERG, LEO, letter to the editor, 410–412

STEINITZ, KATE T. review of G. Moakley, *The Tarot Cards Painted by Bonifacio Bembo for the Visconti-Sforza Family: An Iconographic and Historical Study*, 188–189

WHITE, JOHN, *Donatello's High Altar in the Santo at Padua, Part One: The Documents and Their Implications*, 1–14; *Part Two: The Reconstruction*, 119–141; letter to the editor, 412

SEVENTEENTH- AND EIGHTEENTH-CENTURY

ALLENTUCK, MARCIA, review of W. K. Wimsatt, *The Portraits of Alexander Pope*, 400–402

BARCHAM, WILLIAM, review of G. Briganti, *Gaspar van Wittel, e l'origine della veduta settecentesca*, 189–193

D'HULST, R.-A., *Jordaens* (exhibition review), 378–388

DIECKMANN, HERBERT, review of Diderot, *Salons*, IV (ed. J. Seznec), 307–308

EHRESMANN, DONALD L. AND JULIA MOORE, *Augsburg Baroque* (exhibition review), 81–83

KULTZEN, ROLF, Seicento Painting in Friuli (exhibition review), 389–391

LEE, RENSSELAER W., review of W. Friedlaender, *Nicolas Poussin: A New Approach*, 298–303

POMMER, RICHARD, letter to the editor, 101

POSNER, DONALD, review of R. Roli, *I fregi centesi del Guercino*, 297–298

ROSAND, DAVID, *Rubens's Munich* Lion Hunt: *Its Sources and Significance*, 29–40

RÖTTGEN, STEFFI, letter to the editor, 101

TATUM, GEORGE B., review of C. Hussey, *English Gardens and Landscapes 1700–1750*, 304–307

VAN SCHAAK, ERIC, *An Unpublished Letter by Francesco Albani*, 72–74

WALCH, PETER, *Angelica Kauffman and Her Contemporaries* (exhibition review), 83–85

WETHEY, HAROLD E., review of J. B. Proske, *Juan Martínez Montañés*, 399–400